

MICHAEL (Continued)

Allright, go ahead then.

ROBBY

Dear Mommy and Daddy:

(There is a long pause)

THE DEFENSE (STAGE A)

Now, your brother, Dave, was the youngest in the family.

ETHEL ROSENBERG

That's right --

THE DEFENSE

What was your relationship?

ETHEL ROSENBERG

Well, he was my baby brother.

THE DEFENSE

Did you love him?

ETHEL ROSENBERG

Yes, I loved him very much.

THE DEFENSE

Please describe the last time you saw your sister-in-law, Ruth Greenglass.

ETHEL ROSENBERG

After my brother was arrested, I waited for her one day at my mothers. She had the baby and we began to walk, she and I, with the carriage around the block.

STAGE B

The TWO WOMEN walk around the block as THEY talk.

RUTH GREENGLASS

Let's not go far. Paper said it was going to rain.

ETHEL ROSENBERG

Look, Ruth, I would like to know something: are you and Davey really mixed up in this horrible mess? You know how I have always felt toward Davey and how I have always felt toward you, although I must say you people haven't always reciprocated, especially in the last year. However, that is beside the point. I want you to know that even if you did do this and Davey, my attitude toward you won't change. But I am his sister, and I have a right to know.

RUTH GREENGLASS

What are you asking such silly questions for? He's not guilty and of course I'm not guilty and we've hired a

RUTH GREENGLASS (Continued)
lawyer and we're going to fight the case because we're not guilty. Did you think we were?

ETHEL ROSENBERG
Look, I really don't know what to think anymore. There've been reports in the newspapers about confessions and much as I believed, always believed in Davey, I really began to wonder. I had to hear it from your own lips.

RUTH GREENGLASS
Well, now you've heard it and it's the truth. Neither of us is guilty.

(ETHEL tries to embrace RUTH)

ETHEL ROSENBERG
I'll do whatever you say, Ruthie. Goodbye.

(RUTH rejects her)

THE DEFENSE (STAGE A)
That was the last talk you had with her?

ETHEL ROSENBERG
That is right.

THE DEFENSE
At the time of the arrest of your husband, where did you live.

ETHEL ROSENBERG
Ten Monroe Street, Manhattan. In Knickerbocker-Village.

THE DEFENSE
Where are your children now?

ETHEL ROSENBERG
They are at a temporary shelter in the Bronx.

THE DEFENSE
Have you seen them since you were arrested?

ETHEL ROSENBERG
No, I have not.

THE DEFENSE
Your sister-in-law testified that she visited you at your home and that she admired a mahogany console table and she said "it was a very nice gift to get from a friend," and that "Julius said it was from his friend and it was a special kind of table" and thereupon your husband, Julius, "turned the table on its side to show us why it was so special", did any such thing ever occur?

ETHEL ROSENBERG

No, it did not.

THE DEFENSE

Did your husband ever use any table, console table or any other table, for photograph purposes?

ETHEL ROSENBERG

No, he did not.

THE DEFENSE

Did your husband ever photograph on microfilm or any other substance anything pertaining to any information or secret concerning the national defense, or anything else at all?

ETHEL ROSENBERG

No, he did not.

THE DEFENSE

And did you, since the time you moved to the Monroe Street apartment until the time of your husband's arrest and your arrest, acquire any other tables?

ETHEL ROSENBERG

Yes. We acquired a console table that my husband purchased at R. H. Macy. A very inexpensive table, with a back that you could ... sometimes it would stand up, and other times if we wanted to use it for eating purposes, it folded down.

THE DEFENSE

Did you ever hear Julius says to anyone that he got money from the Russians?

ETHEL ROSENBERG

No, I never heard any such thing.

THE COURT

Are you taking up every conversation that supposedly she had with Julius?

THE DEFENSE

No, your Honor, I won't spend much more than a few minutes more to cover it.

THE COURT

I don't want you to get the impression I am rushing you, but I don't want you to overtry a case, Mr. Bloch.

THE DEFENSE

Did you ever hear from any source that Julius offered your brother and sister-in-law \$75 or \$100 a week to live on.

STAGE B
RECONSTRUCTION (HONEY)

JULIUS ROSENBERG

(As ETHEL enters)

Hi, Dodgers won. Did you find anything in chairs, E?
What's the matter now?

ETHEL ROSENBERG

They're all way out of our price range.

JULIUS ROSENBERG

Second hand, too?

(Pause)

What's the tragedy, Ethel?

ETHEL ROSENBERG

Oh, what's the use? There's not any money for another baby
and any new things for this house.

(SHE looks in the mirror)

I can't stand this sweater! God's sake, I look twice my
age!

JULIUS ROSENBERG

Oh, come on, Ethel. Does everything have to be such a
tragedy?

ETHEL ROSENBERG

Stop saying that! Stop treating me like a case. I can't
stand it. I don't have any clothes. I hate this place.

JULIUS ROSENBERG

Well, what am I supposed to do about it?

ETHEL ROSENBERG

Oh, shut up, will you?

JULIUS ROSENBERG

Will you stop yelling, for God's sake, you'll wake the
child?

ETHEL ROSENBERG

You should never have married me. I'm sorry, Julius. I'm
just so depressed over everything. You can't beat the
system, that's all there is to it. I am never going to
wear any of these sweaters again!

(HE goes to her)

Please, just leave me alone. It's not just furniture and
clothes. There's just something wrong.

JULIUS ROSENBERG

Listen, Ethel, money never meant that much to you. I mean,

JULIUS ROSENBERG (Continued)
we're beyond that kind of thinking. You're just not getting enough from me. I mean that's it, isn't it? I mean sex, the whole thing.

(Pause)

Will you please talk to me?

ETHEL ROSENBERG

Oh, Julie, we have problems and I have problems. We can solve our problems. But I have to solve my problems. Don't take it personally.

(Pause)

I have to sleep out here tonight. I'm exhausted. Goodnight. I'm sorry.

THE GOVERNMENT (STAGE A)

Is it not a fact, Mrs. Greenglass, that before the Grand Jury --

ETHEL ROSENBERG

Mrs. Rosenberg.

THE GOVERNMENT

Excuse me, I'm sorry. You are the defendant here.

THE COURT

Do you know, Mr. Saypol, if you could probably stand at the edge of that table there, we could all hear much better.

THE GOVERNMENT

I am trying to save space and time.

THE COURT

Go ahead.

THE GOVERNMENT

Were you asked this question and did you give this answer before the Grand Jury?

"Did you invite your brother David and his wife to your home for dinner? I mean during the period while he was on furlough in January 1945?"

"I decline to answer on the ground that this might incriminate me."

Do you remember giving that testimony?

ETHEL ROSENBERG

Yes, I remember.

THE GOVERNMENT

Was it true at the time you gave it? Yes or no.

ETHEL ROSENBERG

It is not a question of it being true.

THE GOVERNMENT

I would like to ask now that I have a categorical answer.

THE COURT

Yes, will you answer that, please?

THE GOVERNMENT

Yes or no.

ETHEL ROSENBERG

What is the question?

THE COURT

Was it true when you said that, that you refused to answer because it would incriminate you?

ETHEL ROSENBERG

I said it might tend to incriminate me.

THE COURT

Was that true?

THE DEFENSE

I want to interpose an objection, your Honor.

THE COURT

Have you thought of another ground for an objection?

THE DEFENSE

I think, Your Honor, that the method of trying to import an unlawful act to a person who has asserted the privilege against self-incrimination destroys the privilege and undermines and takes away the person's right under the Fifth Amendment, and I object to this entire line of inquiry because inferences may be drawn which are not warranted under the law or under the facts.

THE COURT

However, when a witness freely answers questions at a trial, the answers to the very same questions to which the witness had refused to answer previously upon a ground assigned by that witness, I ask you, is that not a question then for the jury to consider on the question of credibility? Nobody is seeking to destroy any privilege.

THE DEFENSE

May I just answer it in one sentence? I submit that I disagree with your Honor's conception of the law. What I meant was that the objective effect of it was to vitiate the rights.

THE COURT

But the witness herself has vitiated by giving answers to them at the trial, answers to these very questions.

THE DEFENSE

Well then, I submit, your Honor, that there is a failure to make, and I think I am putting my finger on the heart of this thing -- there is a failure here to distinguish between the circumstances where a witness involuntarily appeared before a tribunal and is sworn to testify in response to a subpoena, as in the case here of a Grand Jury proceeding, and a case where the witness willingly takes ...

THE COURT

Where is the witness willingly --

THE DEFENSE

Here. This witness has voluntarily taken the stand here. There was no obligation on her part to take the stand, your Honor.

THE COURT

Proceed.

ETHEL ROSENBERG

My brother had been arrested. My husband had been arrested.

THE GOVERNMENT

On August sixth?

ETHEL ROSENBERG

My husband had been arrested and I had been subpoenaed to come before the Grand Jury. It was not for me to state what I thought or didn't think the Government might or might not have in the way of accusation against me.

THE GOVERNMENT

What you are saying is that you were under no compulsion to confess your guilt in respect to this conspiracy?

ETHEL ROSENBERG

I had no guilt --

THE DEFENSE

Just a moment, please.

THE COURT

She has answered.

ETHEL ROSENBERG

I had no guilt to confess.

THE COURT

But in your own interest I think you ought to think about it and give us some reason.

THE GOVERNMENT

Were you asked this question and did you give this answer:

"Do I understand you are going to decline to answer all questions that I ask you?"

"No, no I won't decline to answer all questions. It depends on the questions."

Did you say that?

ETHEL ROSENBERG

Yes, I did.

THE GOVERNMENT

When you said it depends on the questions, you meant it depends on whether or not the question and the answer that you gave would tend to incriminate you, is that right?

ETHEL ROSENBERG

That is right.

THE GOVERNMENT

You testified here today in response to questions from your counsel that the first time you saw Harry Gold was in this courtroom, is that so?

ETHEL ROSENBERG

That is right.

THE GOVERNMENT

Do you remember having been asked this question and giving this answer:

"Have you ever met Harry Gold?"

"I decline to answer on the ground that this might intimidate me, incriminate me, I mean."

Did you give that testimony at the time?

ETHEL ROSENBERG

I gave that testimony.

THE GOVERNMENT

You profess a love for your brother, don't you?

ETHEL ROSENBERG

You mean I once had love for my brother?

THE GOVERNMENT

You mean that that has changed?

ETHEL ROSENBERG

It would be pretty unnatural if it hadn't changed.

THE GOVERNMENT

That will be all.

STAGE B

HEADLINES

CLIMAX OF TRIAL; JURY BEGINS TO DELIBERATE

ANNOUNCER

In the top of the news tonight, both Government and Defense rested their case in the trial of the Atom Spy Ring accused of delivering to the Soviet Union the secret of the super weapon. Ethel Rosenberg, wife of the man reputed to be the American spy master, concluded her testimony with a categorical denial of any involvement in the ...

THE COURT (STAGE A)

Bring the jury in.

THE CLERK

How say you?

THE FOREMAN

We the jury find Julius Rosenberg guilty as charged. We the jury find Ethel Rosenberg guilty as charged.

THE COURT

(To the audience)

Ladies and gentlemen of the jury, I wish to tender you my deepest gratitude. I wish to congratulate the Government for their fair presentation of this case and again I say a great tribute is due to the FBI and Mr. Hoover for the splendid job that they have done in this case. Now I say to the jurors, I almost feel as if I will miss seeing those faces here morning after morning, but I know it has been a tremendous inconvenience to you; it has taken you away from your business. God bless you all.

(The ROSENBERGS are brought before the bar for sentencing)

The issue of punishment in this case is presented in a unique framework of history. It is so difficult to make people realize that this country is engaged in a life and death struggle with a completely different system. This struggle is not only manifested externally between these two forces but this case indicates quite clearly that it also involves the employment by the enemy of secret as well as overt outspoken forces among our own people. All of our

(THE COURT Continued)

democratic institutions are, therefore, directly involved in this great conflict. I believe that never at any time in our history were we ever confronted to the same degree that we are today with such a challenge to our very existence ...

The competitive advantage held by the United States in super-weapons has put a premium on the services of a new school of spies -- the home-grown variety that places allegiance to a foreign power before loyalty to the United States. The punishment to be meted out in this case must therefore serve the maximum interest for the preservation of our society against these traitors in our midst ...

Certainly to a Russian national accused of a conspiracy to destroy Russia not one day would have been consumed in a trial. It is to America's credit that it took the pains and exerted the effort which it did in the trial of these defendants.

Julius and Ethel Rosenberg, I consider your crime worse than murder. Plain, deliberate, contemplated murder is dwarfed in magnitude by comparison with the crime you have committed.

The evidence indicated quite clearly that Julius Rosenberg was the prime mover in this conspiracy. However, let no mistake be made about the role which his wife, Ethel Rosenberg, played in this conspiracy. Instead of deterring him from pursuing his ignoble cause, she encouraged and assisted the cause. She was a mature woman -- almost three years older than her husband and almost seven years older than her younger brother. She was a full-fledged partner in this crime.

Indeed the defendants Julius and Ethel Rosenberg placed their devotion to their cause above their own personal safety and were conscious that they were sacrificing their own children, should their misdeeds be detected -- all of which did not deter them from pursuing their course. Love for their cause dominated their lives -- it was even greater than their love for their children.

Your spying has already caused ... the Communist aggression in Korea, with the resultant casualties exceeding 50,000 and who knows but that millions more of innocent people must pay the price of your treason ... by your betrayal you undoubtedly have altered the course of history to the disadvantage of our country ... by immeasurably increasing the chances of atomic war, you may have condemned to death tens of millions of innocent people all over the world.

What I am about to say is not easy for me. I have deliberated for hours, days and nights. I have carefully weighed

PRISONER

Don't worry, Julie, you still got the appeal.

GUARD

Julie, the Marshall's office upstairs says they're standing by for a message from Washington to take you up to Sing Sing tonight.

(There is a long pause)

JULIUS ROSENBERG

(Calling)

Ethel, don't be scared if some clown tells you we may be taken to the death house tonight! Everything will be all right; they can't do that.

(There is another pause)

ETHEL ROSENBERG

(Very simply and in true pitch SHE sings "Un Bel Di Vidremo," from Madame Butterfly, in Italian. The GUARDS and PRISONERS are still after SHE finishes)

GUARD

(Walks up to the cell of JULIUS ROSENBERG. THEY converse quietly)

Julie, they've marked you upstairs as a low-down son-of-a-gun. But down here you're the luckiest man in the world -- because no man ever had a woman who loved him that much.

JULIUS ROSENBERG

Thanks, but look at it this way. I just got the death sentence because I'm supposed to be the big-shot in an espionage ring. I pass out \$1,000 here, \$1,500 there, toss \$5,000 to my brother-in-law -- but I never had the money to train that voice. I never had the money to do anything for her.

(The PRISONERS call for encores)

ETHEL ROSENBERG

(SHE begins to sing "The Battle-Hymn of the Republic." JULIUS joins her at the beginning of the next verse; at the same time their cells are clanged open and THEY are taken in opposite directions as the last phrase is heard and the lights fade)

ETHEL ROSENBERG (Continued)
O, BE SWIFT, MY SOUL, TO ANSWER HIM. BE
JUBILANT, MY FEET!
OUR GOD IS MARCHING ON.

JUDGE KAUFMAN (STAGE A)
I want the motions very brief.

THE DEFENSE
Your Honor, tens upon tens of millions of people in this country, in Europe, in Asia, know about this case --

THE COURT
Yes, I want to say that I have been frankly hounded, pounded by vilification by pressurists. I think that it is not a mere accident that some people have been aroused in these countries. I think it has been by design. Yesterday, for instance, I received a barrage of telegrams.

THE DEFENSE
There is so much new evidence. We've found the console table if you would only look at it. Judge Kaufman, in your hands you have the fate of two human beings and you must ask why in the shadow of death the Rosenbergs continue to insist on their innocence. You know that they have read the newspapers that we've all read. The newspapers that tell them that if they would only talk, if they would only confess, they would save themselves. What is it that stops them from doing this?

THE COURT
I have pondered that question. I have pondered it over and over again, and the only solution I have to it is to answer that it is the very same thing that drove them into it.

THE DEFENSE
Your Honor, the reason they act this way is because they are innocent. Believe me, they don't want to die; they are in their middle thirties. They have been convicted on accomplice testimony that is highly suspicious to more and more people. I am saying to you, if there is one little iota of doubt, your wisdom, your judgment, your conscience must give it to these defendants so they can live.

THE GOVERNMENT
Your Honor, the Rosenberg Spy Ring, and that alone accounts for the stand which the Russians took in Korea which caused death and suffering to thousands of American boys, and I submit that these deaths and this suffering and the rest

THE GOVERNMENT (Continued)

of the state of the world must be attributed to the tremendous contribution the Rosenbergs made. Now, if they wanted to cooperate, they could give information that would lead to the detection of any number of people. This is not the time for a court to be soft with hard-boiled spies, when they have showed no repentance and have stood steadfast in their insistence on their innocence.

THE DEFENSE

Your Honor, you must resist this war atmosphere. I will get down on my knees here and now to beg you to spare their lives, not just for their sake, but for their two little boys.

THE COURT

I will reserve decision until later this week.

STAGE B

RECONSTRUCTION (THE CHILDREN)

(JULIUS enters a waiting area. The CHILDREN are hiding behind the furniture. THEY pretend to scare him)

JULIUS

Well, now who's that. Hello, gentlemen.

(ROBBY wrestles with JULIUS, MICHAEL is quiet)

Oh boy, are you getting strong. How's everything, Michael?

MICHAEL

Fine.

JULIUS

How's school?

MICHAEL

Fine.

JULIUS

What else?

MICHAEL

Nothing.

(ROBBY is half asleep in JULIUS' arms)

JULIUS

So, what's new, Mike?

MICHAEL

Daddy, was there an Amicus Curiae in your trial?

JULIUS

Well, well.

(Pause)

No, son, there wasn't. Ask any questions you want to.

MICHAEL

Who besides Mr. Bloch was a witness for you?

JULIUS

Actually, no one.

(Pause)

Have you been asking people about the trial?

MICHAEL

No.

(Pause)

JULIUS

What else? How's Robby been acting?

MICHAEL

O.K.

JULIUS

Say, it looks to me like you're getting taller. Don't you think so?

MICHAEL

I guess so.

JUDGE KAUFMAN (STAGE A)

I am again compelled to conclude that the defendants' guilt was established beyond doubt. Neither defendant has seen fit to follow the course of Harry Gold and David Greenglass. Their lips have remained sealed and they prefer the glory which they believe will be theirs for their diabolical conspiracy. The defendants, still defiant, assert that they seek justice, not mercy. What they seek they have attained. Application denied.

A VATICAN DIPLOMAT

I am directed by the Holy See to inform the competent United States authorities that many new demands are being received at the Vatican urging the Holy Father to intervene for clemency in behalf of the Rosenbergs and that Leftists newspapers insist that his Holiness has done nothing. I will be most grateful if you will kindly notify this to the President. There is no doubt that when history returns to this episode, it will seal with a word of highest praise the magnanimous gesture of the Supreme Pontiff.

AN OLD WOMAN

In the name of the family of Colonel Dreyfus, to whom world protest -- including the people of America -- and French justice assured vindication after a sentence obtained thanks to false testimony, forged documents and so-called confessions, we entreat you to prevent this irremediable act in order that the Rosenbergs, be permitted the inevitable review of their trial.

AN OLD WOMAN

I hope thus to honor and render justice to the memory of my brother, Bartolomeo Vanzetti, who, before dying, said: "I hope to be the last victim of such a great injustice."

HAROLD C. UREY

Dear President Eisenhower: Greenglass is supposed to have revealed to the Russians the secrets of the atomic bomb. A man of Greenglass' capacity is wholly incapable of transmitting the physics, chemistry and mathematics of the atomic bomb to anyone. New evidence makes even more plain what was plain enough before, that the prosecution's case has no logic in it, and that it depends upon the blowing up of patently perjured testimony.

Professor Albert Einstein joins me in begging you to spare the Rosenbergs. Signed, Professor Harold C. Urey.

VOICE OF KAUFMAN

Get along: the executions have been moved up to eight P.M. so as not to conflict with the Sabbath.

RECONSTRUCTION (DREAMS)

(A wire screen separates them)

ETHEL

... but I'm not crying so much now. I still have that dream though.

(Complete, hollow silence and the faint sound of birds)

THE DOCTOR

Of the boy?

ETHEL

The scream on the phone when I told him. I'm dreaming about my mother lately, too.

THE DOCTOR

What are your feelings?

ETHEL

None. That's the point. In one I'm just sitting watching her cook. She doesn't pay any attention to me and I have

ETHEL (Continued)

no feelings one way or another. But there's a lot of smoke as if something were burning. What's wrong with me that I still think of my mother and Davey as "family"? Why shouldn't I hate them?

THE DOCTOR

Why not?

ETHEL

Why shouldn't I hate them and love the people who've been more than a family to me? Wait a minute. I have a funny feeling right now. I feel anxiety.

THE DOCTOR

Go ahead.

ETHEL

I feel frightened as if my mother could come right here into the prison and get me. Why can't I tell the truth about my feelings?

THE DOCTOR

Try.

ETHEL

What is there to be afraid of? It's the Government, not my mother that's killing me. I love Manny Bloch as much as flesh and blood. I'm feeling very frightened now. I'm going to go on -- the smoke in the kitchen! It's a smoke-screen. I feel love for you, too. Why not, you come all the way out here for nothing. You're kind, you never judge --

(SHE is more and more emotional)

-- in the kitchen, she'll take the knife and kill me. Doctor -- how did all this happen to me?

THE DOCTOR

(HE tries to take her hand)

I just don't have any answers. Ethel?

ETHEL

Well, what difference does it make now? Who I hate, who I love? But I know that I would have made it. That's true, isn't it?

THE DOCTOR

Before --

ETHEL

Before I was arrested, that summer, there was a real difference.

(Pause)

Did you know that I'm the only person in this whole building now?

THE DOCTOR

So?

(Pause)

ETHEL

Listen to the birds.

(Pause)

Yes, except for the matron. She's really a fine person. I like her very much. Very different backgrounds. In the old life we would never have met. You know New York is really a private little world, isn't it? I think we all miss a lot in life. Even though we think we're free. Was I really free then? I haven't mentioned Julius. I remember him as he looked when he was in college. And I love him truly. But the past is really gone, isn't it? Why should I hate anyone?

THE DOCTOR

The past is still in your dreams.

ETHEL

But that's because it's gone. I know it's gone; otherwise I wouldn't feel so lonesome.

JEAN-PAUL SARTRE

(The lights reveal the FRENCH PHILOSOPHER speaking to the audience)

Now that we have been made your allies, the fate of the Rosenbergs could be a preview of our own future. You, who claim to be masters of the world, had the opportunity to prove that you were first masters of yourself. But if you give in to your criminal folly, this very folly might tomorrow throw us headlong into a war of extermination. By killing the Rosenbergs you have quite simply tried to halt the progress of science by human sacrifice. Magic, witch-hunts, auto-da-fes, sacrifices -- we are here getting to the point: Your country is sick with fear. You are afraid of the shadow of your own bomb. Do not be astonished if we cry out from one end of Europe to the other. Watch out! America has the rabies! Cut all ties which bind us to her, otherwise we will in turn be bitten and run mad!

DWIGHT D. EISENHOWER

Dear David: To address myself to the Rosenberg case for a minute, I must say that it goes against the grain to avoid interfering in the case where a woman is to receive capital punishment. But in this instance, it is the woman who is the strong and recalcitrant character, the man is the weak one. I am convinced that the only conclusion to be drawn from the history of this case is that the Rosenbergs have

DWIGHT D. EISENHOWER (Continued)

received the benefit of every safeguard which American justice can provide ...

I can only say that millions of deaths may be directly attributable to what these spies have done.

When democracy's enemies have been judged guilty of a crime as horrible as that of which the Rosenbergs were convicted; when the legal processes of democracy have been marshalled to their maximum strength to protect the lives of convicted spies; when in their most solemn judgment the tribunals of the United States have adjudged them guilty and the sentence just, I will not intervene in this matter.

(Screaming headlines, building toward the execution, begin. And the scenes of world protest. Now, through the theatre we hear the voices of JULIUS and ETHEL ROSENBERG. As THEY make their appeal, the slow Ritual of Death begins. Their heads are shorn; their clothes rent. PEOPLE enter and exit. There are secular and religious figures bending over them. The GOVERNMENT AGENT creeps forward with the open-confession-telephone to Washington. THEY are offered their last food and drink. Absolute silence except for the disembodied voices. OTHER PRISONERS stand frozen and listening. The transaction becomes ambiguous as figures weave around the victims. GUARDS arrange the execution area: the slow dance of the technicians. There are the voices; the international films of the mercy throngs; the Death Ritual)

ETHEL ROSENBERG AND JULIUS ROSENBERG

We, Julius Rosenberg and Ethel Rosenberg, husband and wife, are now confined in the Death House in Sing Sing Prison, awaiting electrocution on June 18, our fourteenth wedding anniversary. We address this petition to you for the exercise of your supreme power to prevent -- "a crime worse than murder" -- our unjust deaths.

We appealed to you once before. Our sentence, we declared there, violated truth and the instincts of civilized mankind.

We told you the truth: we are innocent.

The truth does not change.

ETHEL AND JULIUS
ROSENBERG (Continued)

We now again solemnly declare our innocence.

The guilt in this case, if we die, will be America's. The shame if we die, will dishonor this generation, and pervade history until future Americans recapture the heritage of truth, justice and equality before the law ...

The highest court of the United States -- its Supreme Court, enshrined in pure white marble halls -- has just denied us a stay of our executions, although with death so close, it closed the doors to us to seek its review of weighty questions going to the heart of the justice of our convictions and sentences. And yet, unheard of in the annals of our law, four judges -- four of the most distinguished members of that bench -- had voted to let us live, at least long enough to vindicate our rights before them. Thus, the opportunity we struggled to achieve is now denied.

Instead our accusers torture us, in the face of death, with the guarantee of life for the price of a confession of guilt. Close upon the execution date -- as though to draw the last full measure of dread of death and love of life -- their high negotiator came bearing this tainted proffer of life. We refuse the iniquitous bargain. We cannot besmirch our names by bearing false witness to save ourselves. Do not dishonor America, Mr. President, by considering as a condition of our right to survive, the delivery of a confession of guilt of a crime we did not commit ...

Evidence recently discovered, reveals proof positive, short of recantations by the Greenglasses that a case was constructed against us on a pyramid of lies.

We submitted documentary evidence to show that David Greenglass, trapped by his own misdeeds, hysterical with fear for his own life and that of Ruth, his wife, fell back on his life-long habit of lying, exploited by his shrewd-minded and equally guilty wife, to fabricate, bit by bit, a monstrous tale that has sent us, his own flesh and blood, down a long and terrible path toward death.

We submitted proof to show that David Greenglass stole uranium from Los Alamos, in a venture concededly unconnected with us. This fact both he and Ruth concealed at the trial, to avoid destruction of their claim that they were pawns in our hands and to cloak their independent motivation to bargain with the Government for the "cooperation" which inculcated us and saved them.

In fact, who knows the real crime of the Greenglasses that moved David to the dreadful penance of sending his own sister to her death ...

ETHEL AND JULIUS
ROSENBERG (Continued)

We submitted actual physical evidence (the missing console table), never produced in court against us, to show the Greenglasses and the Government collaborated to bring into the trial false testimony that we had in our home an expensive console table, given to us by the "Russians" and equipped for microfilming purposes. The table itself belies the Greenglass testimony. It is not a specially constructed table, but one bought by us at R. H. Macy's for about twenty-one dollars as we testified at our trial.

We submitted documentary evidence to show the unconscionable quid pro quo for the Greenglasses' testimony implicating us ... The sordid "deal," all know, has been fulfilled: Ruth is free; David may soon be; we are in the Death House.

If you will not hear our voices, hear the voices of the world ... Hear the great and the humble for the sake of America.

We ask you, Mr. President, the civilized head of a civilized nation to judge our plea with reason and humanity. And remember, we are a father and a mother.

(In his death costume, JULIUS ROSENBERG steps forward)

JULIUS ROSENBERG

Dear Manny,

I have drawn up a last will and testament so that there can be no question about the fact that I want you to handle all our affairs and be responsible for the children, as in fact you have been doing. Ethel completely concurs in this respect.

Our children are the apple of our eye, our pride and most precious fortune. Love them with all your heart and always protect them in order that they grow up to be normal healthy people. That you will do this I am sure but as their proud father I take the prerogative to ask it of you, my dearest friend, and devoted brother. I love my sons most profoundly.

I am not much at saying goodbyes because I believe that good accomplishments live on forever but this I can say -- my love of life has never been so strong because I've seen how beautiful the future can be. Since I feel that we in some small measure have contributed our share in this direction, I think my sons and millions of others will have benefited by it ...

Never let them change the truth of our innocence.

JULIUS ROSENBERG (Continued)

For peace, bread and roses in simple dignity we face the executioner with courage, confidence and perspective -- never losing faith ...

P.S. All my personal effects are in three cartons and you can get them from the Warden. Ethel wants it known that we are the first victims of American Fascism.

All my love -- Julie

ANNOUNCER'S VOICE

There is world-wide reaction tonight to the execution of Julius and Ethel Rosenberg, convicted atomic spies. In Paris, thousands have been participating in day-long rallies to "save the Rosenbergs." One person has been shot and over four hundred arrested as demonstrators clashed with massive police formations. Across the Channel, English supporters of the Rosenbergs made vain last-minute attempts to persuade Prime Minister Churchill to intervene.

STAGES A AND B

(For the execution there are TWO DOCTORS, ONE ELECTRICIAN, THREE REPORTERS. This GROUP and the RABBI, PRISONERS and MATRON make up the enactment of the electrocution. The entire remainder of the COMPANY, however, are present as witnesses.

A UNITED STATES MARSHALL stands, obviously waiting for a sign that JULIUS ROSENBERG will talk. The MARSHALL stands with a telephone in his hand. JULIUS ROSENBERG stops and confronts the outstretched receiver. The RABBI speaks as HE walks ahead)

THE RABBI

Yea, though I walk through the valley of the shadow of death, I will fear no evil; for Thou art with me; ...

(The RABBI continues as JULIUS is strapped in the chair, the cathode is adjusted, the helmet lowered on the head to make contact with the shaven spot, the mask is fixed on; HE is electrocuted and removed from the stage. Immediately the RABBI, leading ETHEL ROSENBERG, enters; the PRISON MATRON follows)

THE RABBI (Continued)

In thee, O Lord, do I put my trust;
 let me never be ashamed
 For I have heard the slander of many:
 fear was on every side:
 While they took counsel together against me,
 they devised to take away my life.

(Now we hear the Hebrew lament for
 the dead.)

Smiling softly, ETHEL starts toward
 the electric chair. As SHE passes
 the PRISON MATRON, SHE holds out
 her hand; the OLDER WOMAN grasps it
 and ETHEL draws her close and kisses
 her lightly on the cheek. Then, the
 complete death procedure is repeated
 in the startled silence. ETHEL
 ROSENBERG is removed from the stage)

THE CHORUS

So when the Rosenbergs lie dead
 Wrapped in a shroud of Kremlin-red;
 All future traitors should beware
 They too will burn within the "chair."
 (THEY pause, then exit repeating the
 last phrase)
 They too will burn within the "chair."

E. H. BLOCH

For thirty years I had been an officer of the Court. True,
 I had seen nefarious practices in the criminal courts, but
 basically I believed in the administration of justice and
 in the integrity of most officials sworn to uphold it. But
 how could I dream that officials of the Department of Jus-
 tice would lend themselves to the perpetration of a complete
 hoax, like the Jello box business, concocted by these weird
 characters Gold and the Greenglasses?

(With emotion)

I suppose that was my biggest mistake -- having those illus-
 ions, underestimating the cynicism and power for evil in
 high places ... Maybe that's why I believed to the last
 minute that they wouldn't dare go through with these execu-
 tions. I couldn't believe in that much evil. And then not
 one scientist came forward. I had to accept the Govern-
 ment's word. They read a list of famous names scheduled
 as witnesses but they never called them. You have no idea
 of how lonely it was. Nobody came forward; nobody who knew
 would come forward to help.

MORTON SOBELL

(Exits)

There was truth and there was untruth and if you clung to the truth even against the whole world, you were not mad.

(BLOCH shuffles out. On the first big screen a giant picture of the real JULIUS ROSENBERG comes up. On the second, ETHEL ROSENBERG; and on the third, in between the PARENTS, the TWO ROSENBERG CHILDREN. The last legend zooms into focus)

THE SCREEN

To be writing an opinion in a case affecting two lives after the curtain has been rung down upon them has the appearance of pathetic futility. But history also has its claims.

Supreme Court Justice

Felix Frankfurter

THE END

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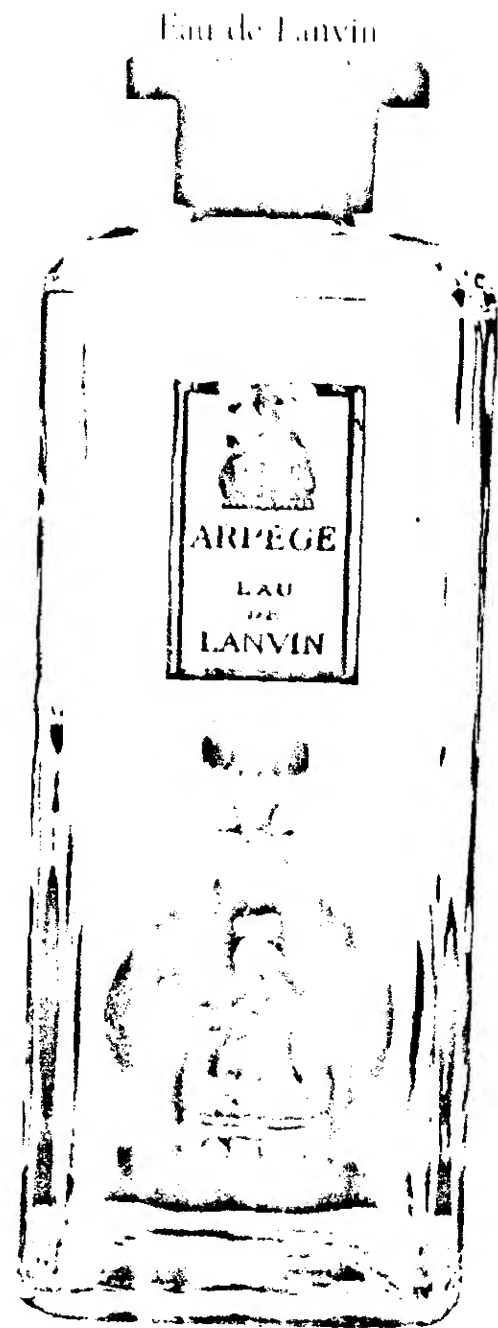
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BROOKS

SYLVI
GASSELL

ED
BORDO

DAVID
CLARKE

ALLEN
GARFIELD

CHARLES
KINDL

ABE
VIGODA

Directed by
ALAN SCHNEIDER

Settings by
KARL EIGSTI

Costumes by
SARA BROOK

Lighting &
Projection Consultant
JULES FISHER

Projections by
KEN ISAACS

Sound devised by
GARY HARRIS

Associate Producer
BERNARD KING



Which Vat 69?

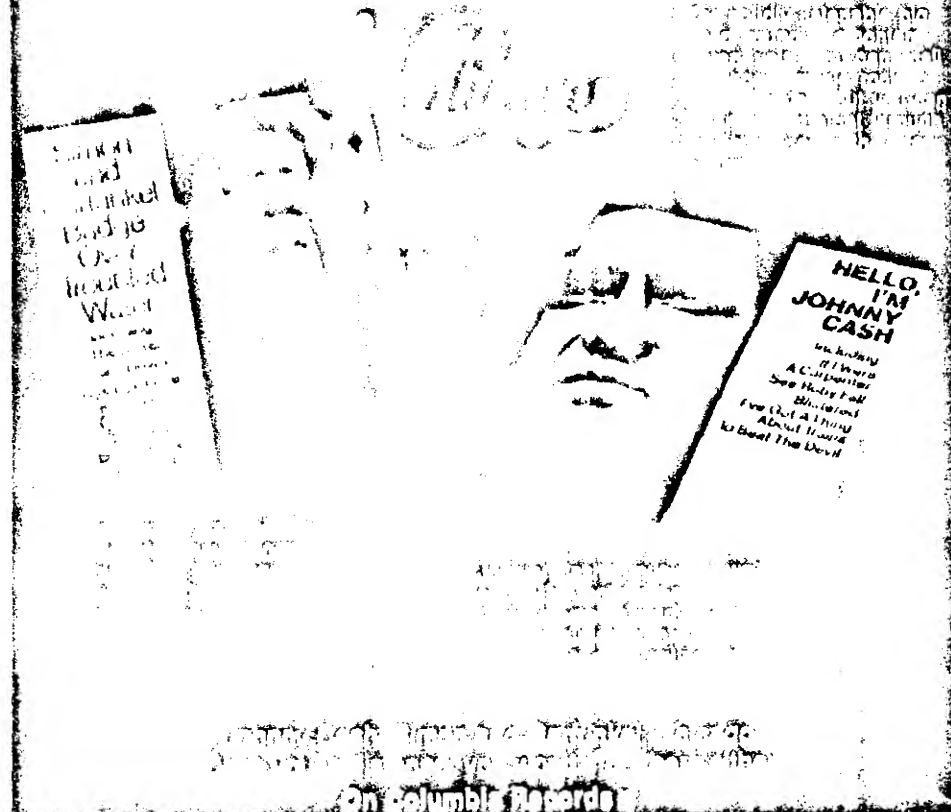
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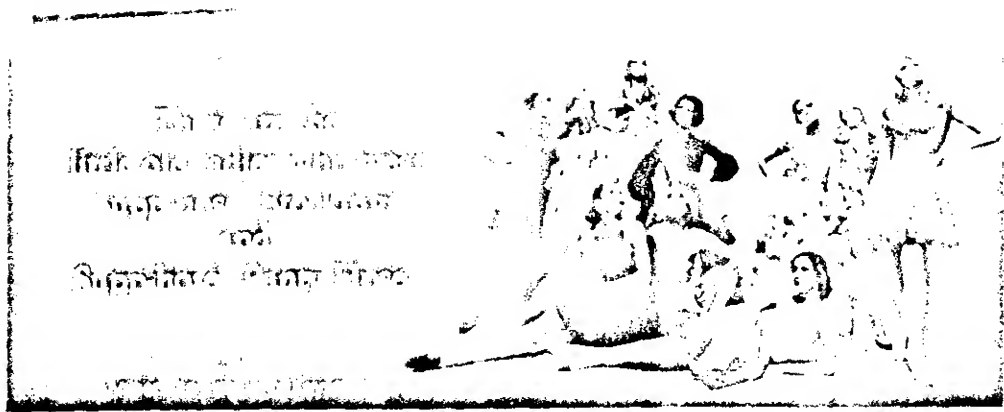
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CAST

(In Order of Appearance)

Ethel Rosenberg ANNE JACKSON
Julius Rosenberg GEORGE GRIZZARD
Emanuel Bloch JAMES WHITMORE
Clerk ED BORDO
Bailiff ABE VIGODA

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Judge Kaufman MICHAEL LIPTON
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Reporter DAVID CLARKE
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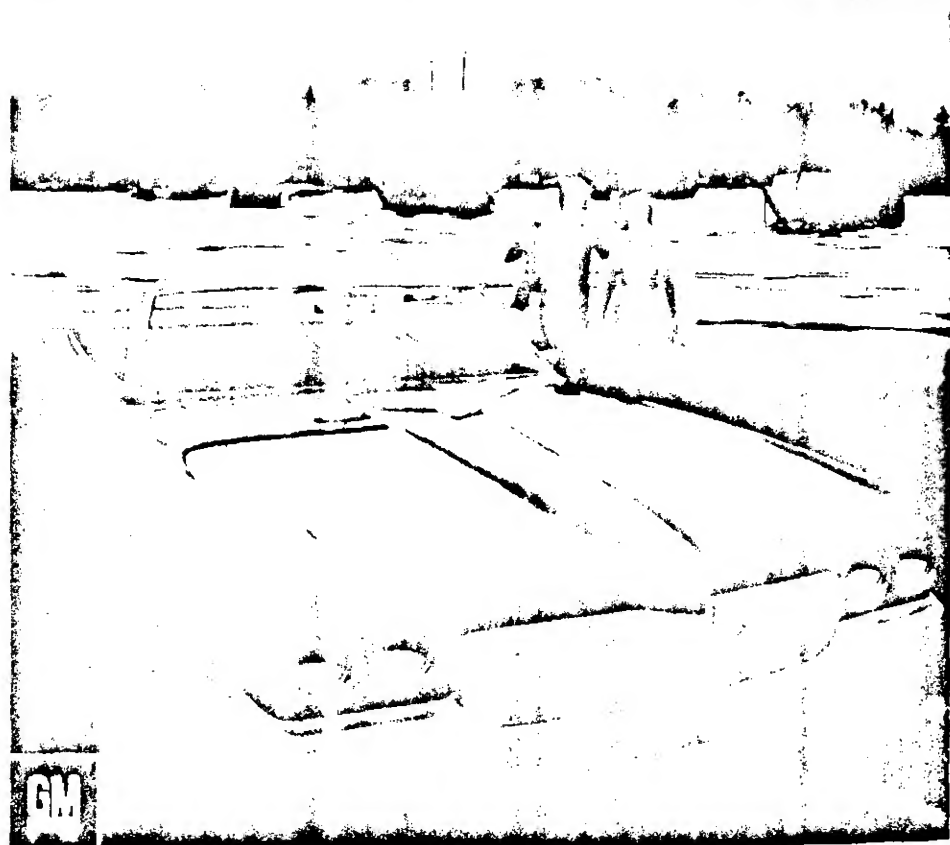
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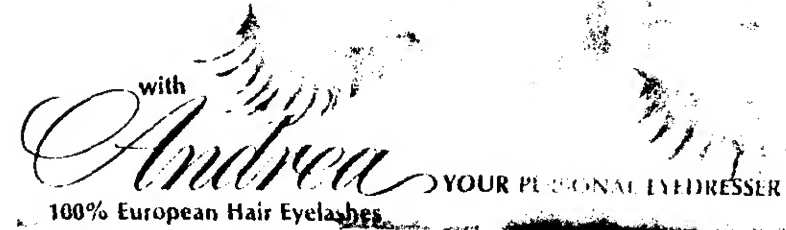
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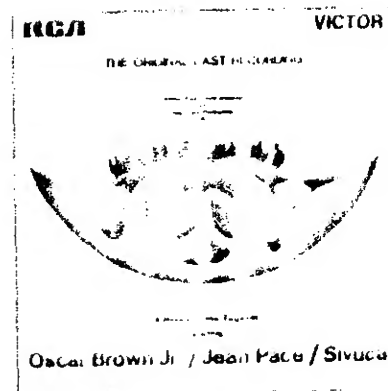


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The "Reconstructions" draw on letters and verbal reports but they are inventions in the service of truth rather than facts.

The F.B.I. interrogations come from memos and tapes from the offices of the lawyers representing Greenglass and Gold. Part of this information appeared during the appeals when it was published abroad after having apparently been taken without permission from Greenglass' lawyer O. John Rogge. Later, in the 1960s, Walter and Miriam Schneir came into possession of new Harry Gold material from his attorney, John D. M. Hamilton.



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There Will Be One
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Draw on Letters and
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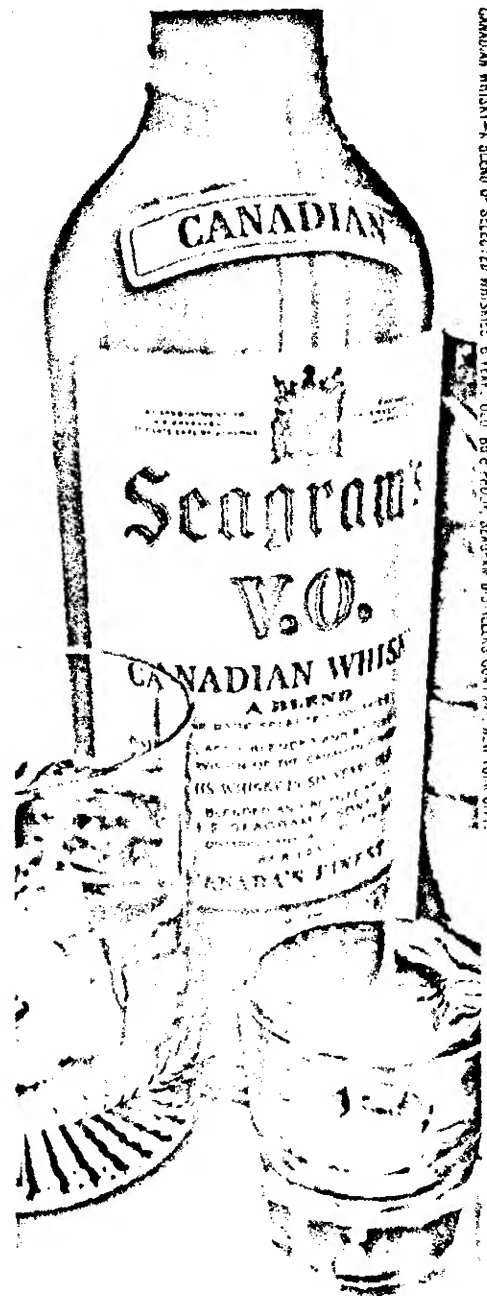
Who's Who in the Cast

GEORGE GRIZZARD (*Julius Rosenberg*) began his Broadway career with an award-winning performance in *Desperate Hours* and has received critical acclaim ever since. Following Variety's poll of drama critics as the season's most promising actor, Mr. Grizzard was twice nominated for a "Tony" award for his portrayals in *The Disenchanted* and *Big Fish, Little Fish*. Constantly proving his versatility, he has run the gamut of characterizations with performances in *Happiest Millionaire*, *Face of a Hero*, *Who's Afraid of Virginia Woolf?*, *The Gingham Dog*, *You Know I Can't Hear You When the Water's Running*, and a musical comedy role in Noel Coward's *Sweet Potato*. He was also a member of the all-star 20th Anniversary production of *The Glass Menagerie*. Mr. Grizzard's theatrical activity away from New York includes the first two seasons of Tyrone Guthrie's Minnesota Theatre Company in the title roles in *Hamlet* and *Henry V*, the Dauphin in *St. Joan*, *Mosca* in *Volpone* and *Solyoni* in *The Three Sisters*. His film credits include *From the Terrace*, *Advice and Consent* and *Warning Shot*. His more recent recognition and acclaim are represented by his sensitive and moving role in TV's award-winning *Teacher, Teacher* and his performance as the maneuvering reporter, Hildy Johnson, in *Front Page*.

ANNE JACKSON (*Ethel Rosenberg*) possesses the creative talent that has been the subject of praise and adulation almost since the day she made her professional debut as a member of the American Repertory Company. She has won laudatory critical comment on Broadway in *Summer and Smoke*, *Magnolia Alley*, *Love Me Long*, *The Last Dance* and *Oh, Men! Oh, Women!*. As Edward G. Robinson's daughter in *Middle of the Night* some seasons ago and in

the all star production of George Bernard Shaw's *Major Barbara*, she made her first important impressions. Miss Jackson started with her husband, Eli Wallach, in New York, California and London in *The Typist* and *The Ties*, and again with Mr. Wallach on Broadway in *Juv.* Her many television appearances include *Lullaby* and *Dear Friends*, for which she received an Emmy nomination. As a screen actress, Miss Jackson has appeared in such films as *The Journey* with Yul Brynner and Deborah Kerr, *Tall Story* with Anthony Perkins, *How to Save a Marriage*, and *Ruin Your Life* with Dean Martin and Stella Stevens. More recently she was seen in *False Witness*, *Lovers and Other Strangers*, *Secret Life of an American Wife*, in which she stars with Walter Matthau, and will soon co-star with Frank Sinatra in the recently completed *Dirty Dingus Magee*.

JAMES WHITMORE (*F. H. Bloch*) personifies the "actor's actor". A pre-law student at Yale, his involvement with musical and dramatic groups colored his future career and he entered the theatrical world by entertaining the troops with a USO troupe. His preparation for the theatre was at the American Theatre Wing and his first audition was for Kermit Bloomgarden's *Command Decision*. He won not only the role but the coveted Tony award for the best supporting performance of the year and the Dan Glavin Award for the best newcomer of the season. During the run of the play he studied further with Elia Kazan at the Actors Studio and secured a motion picture contract with MGM when his portrayal of the Serpant in *Battle of Britain* earned for him an Academy Award nomination. *The Asphalt Jungle*, *The Next Year*, *You Hear, Mr. Kite*, *Love*, *The Eddie Duchin Story*, *Who Was That Lady*, *Battle Cry* and *Black Like Me*.



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are just a few of his major screen credits. His recent theatre appearances have been *An Evening With Walt Whitman*, *A Case of Libel*, *Anna Christie* and his one-man show *Will Rogers: USA*. Mr. Whitmore's television series *The Law and Mr. Jones* was critically acclaimed and gained him an even wider audience.

MASON ADAMS (*Irving Saypol*) for nearly two decades, starred in the title role of *Pepper Young* on one of radio's longest-lived serials, *Pepper Young's Family*. Throughout the same period, he was heard on thousands of radio programs, and became one of America's best-known voices. Broadway plays in which he appeared include *Saroyan's Get Away Old Man*, *Career Angel*, *Shadow of My Enemy* and *Tall Story*. He co-starred in the London production of *You Know I Can't Hear You When the Water's Running*. TV and radio spokesman, he continues as one of the most familiar voices on the air.

MIKE BURSTEN (*Roy Cohn*) began his acting career at the age of seven, touring the world with his parents in the Yiddish musical comedy theatre. He moved to Israel in 1962 and today is one of Israel's leading motion picture and stage stars. His film role in *The Flying Matchmaker* earned him the Kinor-David (Israeli Oscar) as Best Actor of the Year. Mr. Bursten has starred in *The Megilla*, voted the best play of the International Theatre Institute Congress held in Israel in 1965 and repeated his portrayal for American audiences in 1969.

JACK K. HOLLANDER (*David Greenglass*) was last seen on Broadway in Robert Shaw's *Man in the Glass Booth*. An actor of wide experience in all media, Mr. Hollander began his formal training at the Goodman Memorial Theatre in Chicago and later studied in New York with Lee Strasberg. His New York stage appearances include *Impossible Years*, *The Birthday Party*, *The Miracle Worker* and *Gideon*. He has toured in *Luther*, *Carnival* and *Li'l Abner*. In films, Mr. Hollander was seen in *The Miracle Worker* and on television he has been on such shows as *The Defenders*, *Dupont's Show of the Week* and NBC's *Children's Theatre* specials.

PHIL LEEDS (*Harry Gold*) is an actor of unqualified versatility, having performed on every major television show, the Broadway stage, in films and commercials. As a comedy actor, Mr. Leeds was featured in the original productions of *Can Can*, *The Matchmaker*, *Romanoff* and *Juliet*, *Nobody Loves an Albatross* and *Little Murders*. Milton Berle, Jackie Gleason, Steve Allen, Garry Moore, Jack Paar and Johnny Carson have all been television hosts to Mr. Leeds. Last season he toured with Cyril Ritchard and Cornelia Otis Skinner in *Halfway Up the Tree* and just prior to this, returned from Japan where he filmed *Mastermind* with Zero Mostel.

MICHAEL LIPTON (*Judge Kaufman*) is known to millions of television viewers as Neil Wale,

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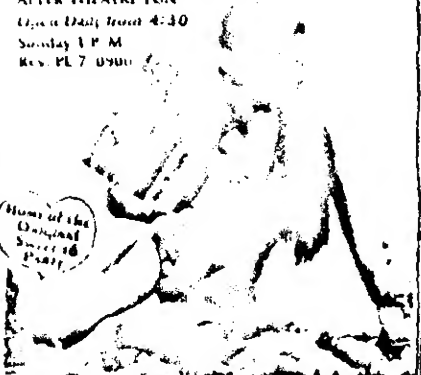
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a role he played for five years on *As the World Turns*. He is known to theatergoers for his many distinguished performances. He appeared on Broadway in *Separate Tables*, *The Moon is Blue*, *Casual* and *Cleopatra* and *The Tenth Man*. The first two productions found him starred in national touring presentations. Off-Broadway, Mr. Lipton assumed major roles in *Hamp*, *The Wilder Plays*, Pinter's *The Lover*, Beckett's *Play* and his Obie Award-winning performance in *The Tricon*. Michael Lipton has also starred in major regional theatres, including Washington's Arena Stage, Buffalo's Studio Arena Theatre and Cincinnati's Playhouse in the Park. For the past year he played Harold, the birthday boy, in *Boys in the Band* in New York, Los Angeles, Las Vegas and Florida, and won the Los Angeles Drama Critics Circle Award for the Best Performance of the Season, in that play.

SYLVIE STRAUS (*Tessie Greenglass*) has been a "professional relative" more times than she can remember; among them, Aunt Gladys in the film *Goodbye, Columbus* and Moss Hart's mother in *Act One*. Further screen appearances have been in *Midnight Cowboy* and *A Fine Madness*. On stage, Miss Straus has appeared in *Orpheus Descending*, *Camino Real* and *Middle of the Night*. She toured with the national company of *Fiddler on the Roof* and has been seen in the Lincoln Center Repertory Theatre's production of *Walking to Waldheim*.

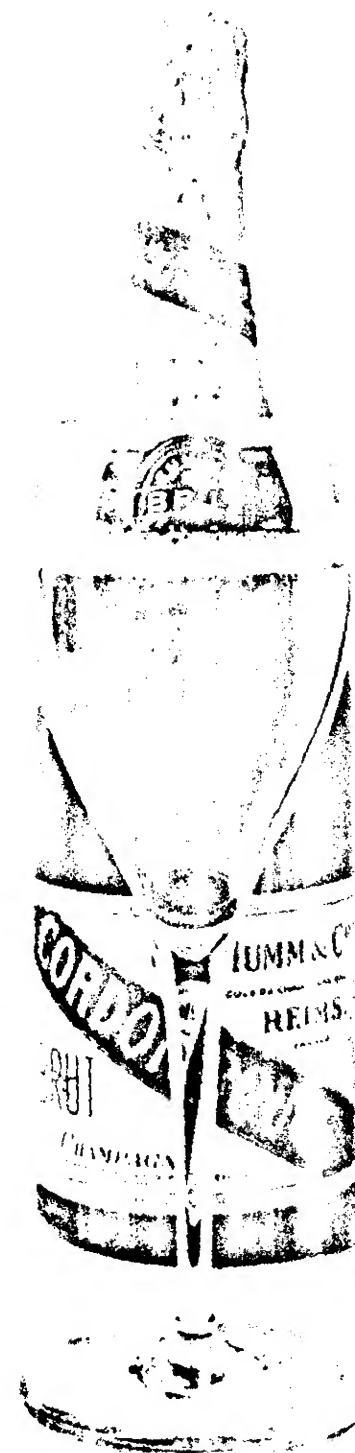
HILDA BROOKS (*Ruth Greenglass*) has a wide and varied amount of professional experience. On Broadway she has appeared in *The Good Soap*, *The Goodbye People* and *Happiness Is a Little Thing Called a Rolls Royce*. Off-Broadway, Miss Brooks was featured in the three Pinter plays *The Lover*, *Tea Party* and *The Collection*. On television she has appeared in *Nurses*, *Route 66*, *Girl Talk*, *Naked City*, *Edge of Night*, *Ed Sullivan* and the *Dupont Show of the Week*.

SYLVIA GASSELL made her Broadway debut in *The Time of the Cuckoo*. She has appeared on tour in *After the Fall*, *Pictures in the Hallway* and *A Streetcar Named Desire* as well as regional theatre, on film, television and radio.

ED BORDO made his Broadway debut in *The East Analysis*. He has appeared off-Broadway and in repertory theatres throughout the United States. For three years he taught acting with Tamara Daykharanova and is a graduate of the London Academy of Music and Dramatic Arts.

DAVID CLARKE—Since he joined Equity in 1929, has appeared on Broadway, in films and on TV.

ALLEN GARFIELD — (*Reporter*, *FBI Man*, *Rabbit*) is featured in the forthcoming film *The Owl and the Pussycat* and may also be seen in



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GM



Putney Swope, Hi, Mom, Greetings and March of the Spring Hare. He starred off-Broadway last year in Terence McNally's *Witness and Sweet Eros*. He is a member of the Actors Studio and in the fall will direct his own play, *Four in a Family*.

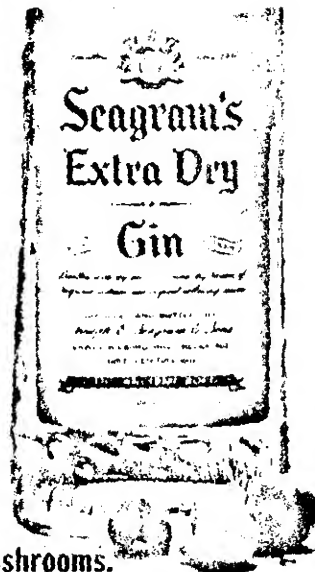
ABE VIGODA (Buliff, Psychologist, Man in the Street, FBI Man) was last seen on Broadway in *The Man in the Glass Booth*. Prior to this he was seen on Broadway in *Marat/Sade*. He had major roles in the Broadway National Companies of *Seidman and Son* and *The Impossible Years*.

ALAN SCHNEIDER (Director) has been associated with over one hundred of the most stimulating productions in the American theatre. Working in every medium, Mr. Schneider's direction is looked upon as the epitome of professionalism. Among his many credits are *Who's Afraid of Virginia Woolf?*, *A Delicate Balance*, *Tiny Alice*, *Ballad of the Sad Cafe*, *Anastasia*, *Krapp's Last Tape*, and the American professional premieres of *Caucasian Chalk Circle*, *The Dumbwaiter* and *Twelve Angry Men*. Mr. Schneider has been awarded a Ford Foundation Grant and a Guggenheim Fellowship. He was an Artistic Director of the Washington Arena Stage and Associate Director of the Tyrone Guthrie Theatre.

KARL J. EIGSTI (Designer) is principal designer at the American Shakespeare Festival at Stratford, Connecticut, where he redesigned the festival stage for productions of *Henry V* and *Hamlet*. He has been designer at the Tyrone Guthrie Theatre, where he designed *Merton of the Movies*; the New York Forum at Lincoln Center and Arena Stage in Washington, D.C. He has been awarded a Fulbright in Theatre. Mr. Eigsti is presently designing *Othello* at Stratford and preparing John Guare's *House of Blue Leaves*. *Inquest* marks his second Broadway representation this season.

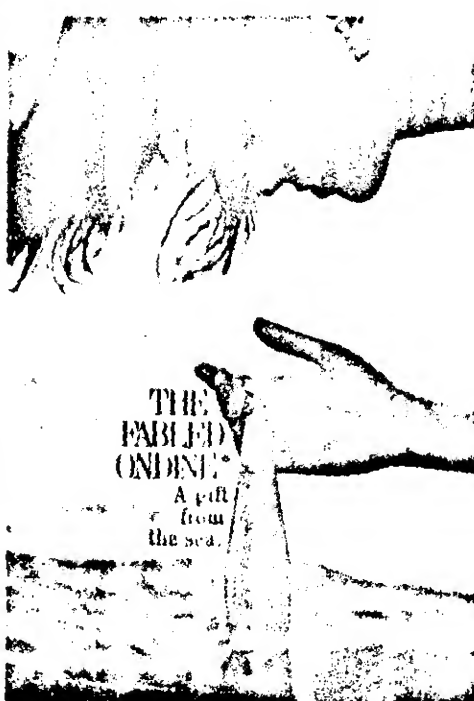
SARA BROOK (Costumes) is one of the most active designers on and off Broadway. Most recently she designed the costumes for *Child's Play*, *The Chinese* and *Dr. Fish* and the acclaimed revival of *Front Page*. She also created the trousseau for the touring version of *Forty Carats*, as well as wardrobe for *Generation*, *The Impossible Years*, *George M!*, *Dames at Sea*, *Hallelujah*, *Baby*, and *Black Comedy*. Off-Broadway Miss Brook has dressed *Big Tune Buck White* and *A Whitman Portrait*. She occupies her summer seasons as the costume designer for Music Fair Enterprises.

JULIES FISHER (Lighting) has created the atmospheric lighting for over thirty Broadway productions including *Butterflies A-e Free*, *Hair*, *The Man in the Glass Booth*, *You Know I Can't Hear You When the Water's Running*, *The Only Game in Town*, and *Hall + Stimpert*. Off-Broadway he has designed over forty productions as



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well as the New York City Center's presentation of *Foro and How* and *A Midsummer Night's Dream*. He has designed for the Kennedy Theatre for Children, the New York City Ballet Co., and is the lighting consultant for Music Fairs, Inc. Mr. Fisher currently teaches lighting at New York University.

KEN ISAACS (Projections) brings to Broadway his inventive approach to environmental living with this production of *Inquest*. As the leading designer of the *Super Structure* and the *Micro-house*, Mr. Isaacs is known best for his Knowledge Box. He received critical recognition for his work in 1963 when he was named an Architectural Fellow by the Graham Foundation for Advanced Research in Chicago. Mr. Isaacs has designed a "time chamber" for this production which transports the audience back to the 1950's and the time and heart of the Rosenberg trial.


LEE GUBER (Co-producer) is President of Guber Gross Productions and Vice President of Music Fair Enterprises. A man well versed in all facets of the theatre, he is the best personification of the modern day theatrical entrepreneur. Mr. Guber holds a Bachelor of Science and a Master of Arts degree in Sociology from Temple University. A student at the American Academy of Dramatic Arts, Mr. Guber had a successful career as the operator of a leading Philadelphia nightclub and then produced selective concert attractions in most of the large cities along the Eastern seaboard leading to the eventual formation of Music Fairs and his present career.

SHITTY GROSS (Co-Producer) is President and administrative head of Music Fair Enterprises. Uniquely suited for this vast responsibility he is Phi Beta Kappa graduate of the University of Pennsylvania, holding a Bachelor of Arts Degree with major honors in English. Continuing his studies at Northwestern University he received a Master of Science Degree in radio journalism. Upon his graduation from Northwestern, he embarked on a career as a radio and television newscaster, finally blending his talents with those of his long time friend Lee Guber, in the formation of the Music Fairs.

DONALD FRIED (Author) realizes with the Broadway production of *Inquest* the fruition of a long and dedicated study into the Rosenberg trial. Using actual transcripts as "reference tools", the play was first successfully produced as *The U.S. vs. Julius and Ethel Rosenberg* at the Cleveland Play House. This is a new, revised version. A prolific writer, Mr. Fried has published books on Freud, Stanislavsky, *The Existentialism of Alberto Moravia* and *The Theatre of the Future*. He has received the John Larkin and Milton Lester Awards for his literary works. From 1956 to 1965 Mr. Fried was the Artistic Director of the Los Angeles Art Theatre. Prof. Fried teaches linguistics and world literature in California.

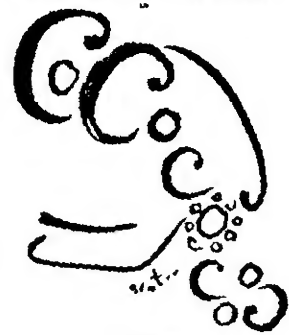
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Music by
ANDRÉ PREVIN

CAST
GEORGE ROSE
ELINE AMERSONS
JEANNE ARNOLO

Score & Chorus by
CECIL BEATON

Music by
THOMAS SWELTON
DONALD LAMMETT OCLAN

Music Produced by
FRED WILKES

Production Supervisor
SHEILA WHITNEY

Orchestrations by
HERBERT ALP

Screenplay by
MARKOLD WHEELER

Production Manager
JERRY ADLER

Music Directed by
MICHAEL BENNETT

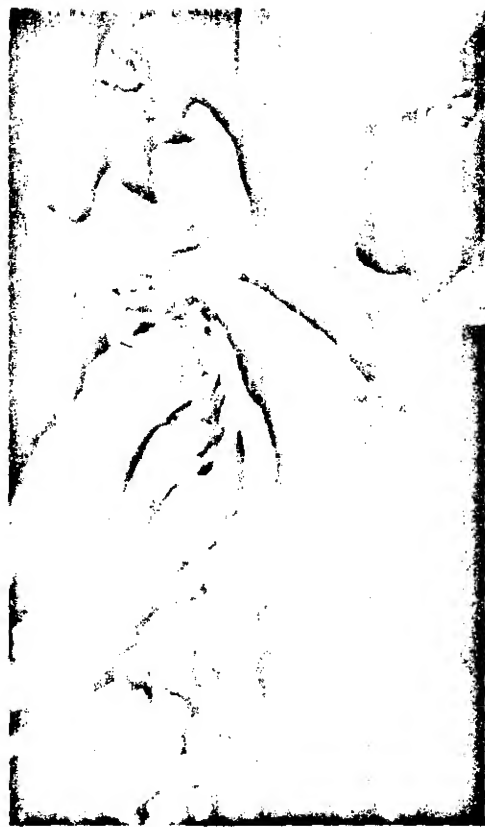
Music by
MICHAEL BENTHALL

Produced by Frederick Brisson for Brown Productions, Inc. and by Paramount Records, Inc.

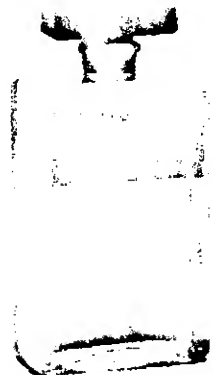
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the way they used to.
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Dana

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Hair Styles Ray Iagnocco
Production Secretary Sally Marvian
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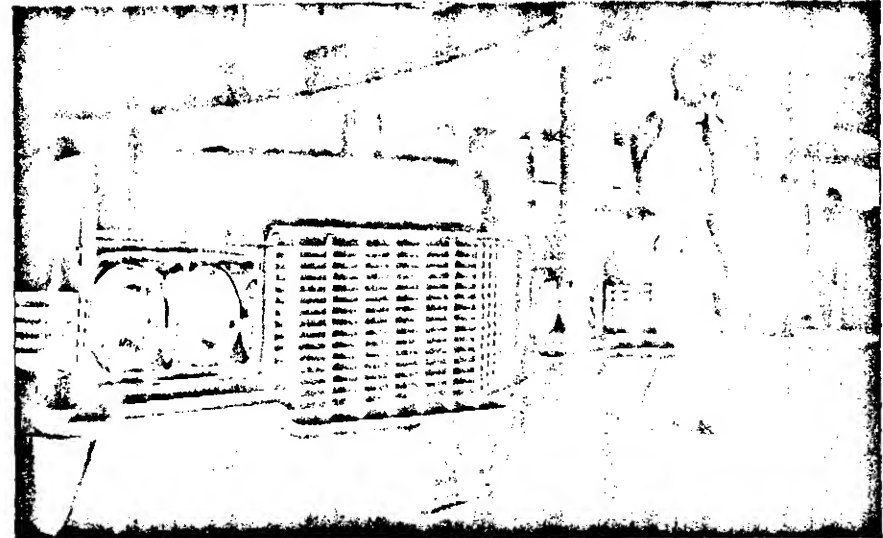
Manager Horace H. Wright
Treasurer Raymond G. Metz
Assistant Treasurer Ernest G. Wheeler
Master Carpenter Robert E. Bender
Master Propertyman Herman Gehlman
Master Electrician Thomas E. Carroll
Chief Engineer Steve Tracey
Chief of Staff James M. Conlan

House Physician Dr. Benjamin A. Gilbert

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The taking of pictures or the operating of any recording device in this theatre is strictly forbidden.

As usual...
the critics
are speechless.



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MICHAEL SIDOROVICH
1927



ED. VIC
1937



AL. M. G. J.
1937



W. S. ROW
1937



W. S. ROW
1937



EL IDO HIGH
37



EC DOR HIGH
37



EL S ROV
19



EL S ROV
19



3 SIDOROVICH (ON RIGHT)

3 ROSENBERG

born - 5/2/18 NYC
height - 5'10"
weight - 160
eyes - gray green
hair - dark blonde
wife - Ethel Greenglass
children - 2 boys
glasses & mustache

JULIUS ROSENBERG

born - 5/2/18 NYC
height - 5'10"
weight - 160
eyes - gray green
hair - dark blonde
wife - Ethel Greenglass
children - 2 boys
glasses & mustache



HENRIETTA SAVIDGE

Born - 4/2/23 NYC
Height - 5'2"
Weight - 110
Hair - dark brown
Complexion - medium
Wears glasses
Married
Children - 2
Husband - Alfred Sarant

ALFRED SARANT
(43?)

Born - 3/22/20 NYC
Height - 5'10"
Weight - 175
Hair - brown
Education - Engineering degree
Cooper Union
Wife - Louise J. Sarant
Children - 2
Married - 1945

L to R:
ALFRED SARANT
LOUISE SARANT
MAX FINESTONE

JOHN B. B. B. B.

Born - 10/15/22 Mt. Vernon, N.Y.
Race - white
Weight - 140
Height - 5'1"
Hair, - brown
Eyes - brown
Complexion - ruddy
High cheek-boned
Prominent nose
Children - 2

JOHN B. B. B.

Born - 9/1/23 Bronx, N.Y.
Race - white
Weight - 175
Height - 5'8"
Hair - brown, receding; hairline
Eyes - hazel - wears horn rimmed
glasses
Left chin
Wears spec. of optical devices
Corp.



110TH and 100TH

110TH and 100TH

Born - 10/1/10
Height - 5'5"
Weight - 120
Hair - brown
Eyes - brown
Complexion - fair
Married - 10/1/10

Gladys Meyer

MAX PINESTONE

L to R
ALFRED SUGANT
LOUISE SUGANT
MAX PINESTONE

HELENE ELITCHER

Born - 10/1/10
Height - 5'5"
Weight - 120
Hair - light brown
Eyes - brown, wears glasses
Complexion - fair
Married.

C. DUBOIS



23.5
JULIUS ROSENBERG
ALFRED SARANT

L TO R

JOEL BARR
VIVIAN GLASSMAN
LOUISE SARANT
ALFRED SARANT

THE L.A. POST

ETHEL & JULIUS ROSENBERG

ETHEL & JULIUS ROSENBERG



LAX FIRESTONE

Born - 1/30/19 at NYC
Height - 5'2"
Weight - 108
Hair - brown
Eyes - brown
Complexion - dark
Address - 131 East 7th St NYC

WELDON BRUCE TAYLOR

DAVID GREENGLASS

POWELL

RUTH GREENGLASS

Born 1/30/24 N.Y.C.

5'5"

100 lbs

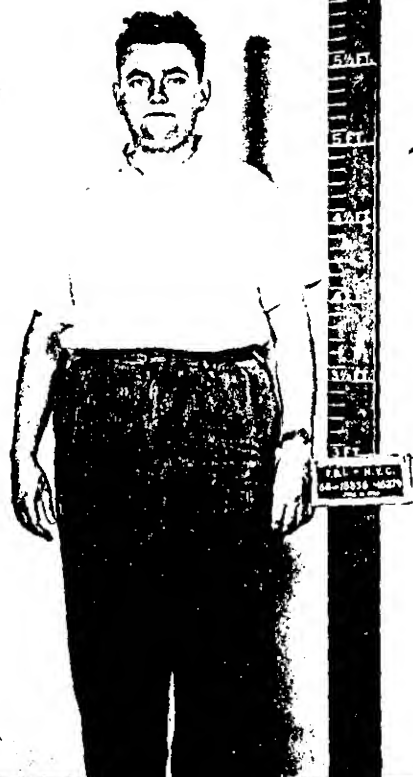
100 lbs

100 lbs

100 lbs

100 lbs

65 1360



ANOR GLASSMAN

UNITED STATES DEPARTMENT OF JUSTICE WASHINGTON, D. C.	
NAME	WELDON BRUCE DAYTON
DATE	
TIME	
PLACE	
SEX	Male
NATIONALITY	
DATE OF BIRTH	2-10-18
PLACE OF BIRTH	NEW YORK
HEIGHT	5'4"
WEIGHT	135-140
HAIR	Light
COMPLEXION	
RACE	
EDUCATION	
EMPLOYMENT	
REMARKS	

WELDON BRUCE DAYTON

Born - 2, 10, 18 N.Y.C.
Height - 5'4" - 5'5"
Weight - 135-140
Hair - light
Eyes - brown, round in;
Married
Life - good
Wife - girl

DAVID GRINGGLASS

WILLIAM DANZIGER

Born - 4/18/18
Height - 5'9"
Weight - 175
Hair - Brown
Eyes - Blue
Married to SYLVIA EHRLICH
Occupation - Electrical Engineer
Resides - 124 Featherbed Lane,
NY 52, NY
Employed - Academy Electrical
Products Co.
5025 Broadway
NY

ALFRED SARANT

Born - 9/26/18 NYC
Weight - 135
Height - 5'7"
Hair - brown
Education - Engineering degree
Cooper Union
Wife - Louise J. Sarant
Children - 2
Married - 1945



MICHAEL SIDOROVICH
1937



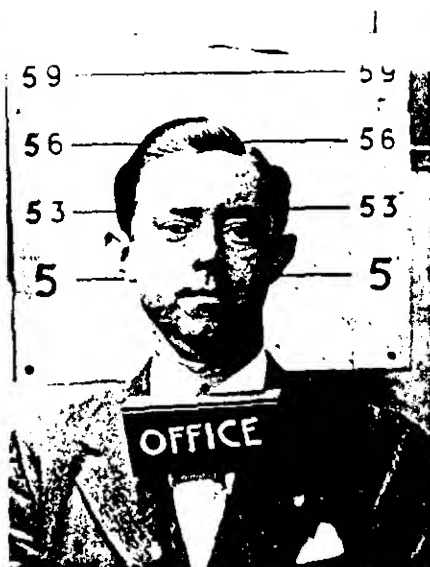
MICHAEL STANLEY

Petty Schlenger
alias Betty Sanders
October, 1940

WILLIAM STANLEY

65-15773-144

WIDITH A. GROMMAN



el Ray Pink



To - [unclear]

I identify this photograph as the likeness of the man whom I knew under the name of Raymond.

Blaine Fuchs

26th May 1958.

DRED PLOCK

CHLOE L. TAYLOR

JULIUS ROSENBERG

Born - 5/2/18 NYC
Height - 5'10"
Weight - 160
Eyes - gray green
Hair - dark blonde
Wife - Ethel Greenglass
Children - 2 boys.

EL RAY PINKSON

CV 4/2
ABE SILVERSTEIN

5'10"
175 #
Brown hair
42 years (1950)

JULIUS ROSENBERG

Born - 5/2/18 NYC
Height - 5'10"
Weight - 160
Eyes - gray green
Hair - dark blonde
Wife - Ethel Greenglass
Children - 2 boys.



ESTHER LUTIAN

WEL BARR

Born - 1/1/16, Brooklyn, N.Y.
Height - 6'0"
Weight - 150
Hair - Brown
Eyes - brown, wears glasses
Complexion - light.
Scars - brown mole left side of forehead.

ISRAEL RAY PINKSON

JOHN W. BARK

taken 1934
Entering CCNY

Born - 10/1/18 NYC
Height - ~~5'10"~~ 6'3"

Weight - 185

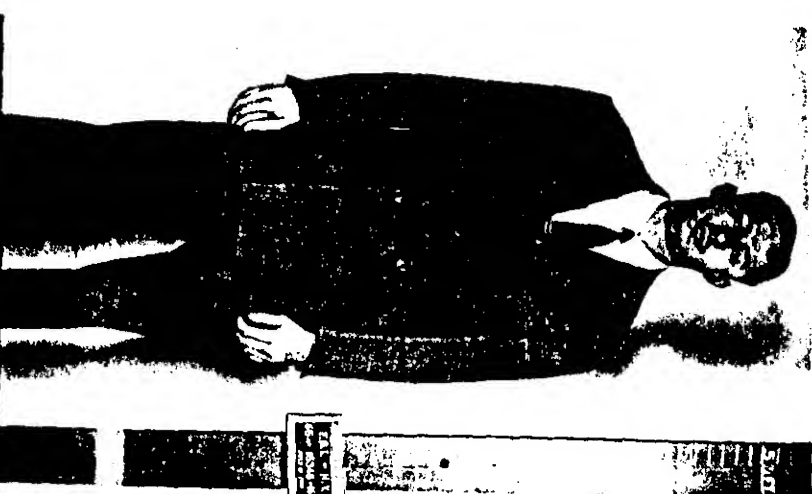
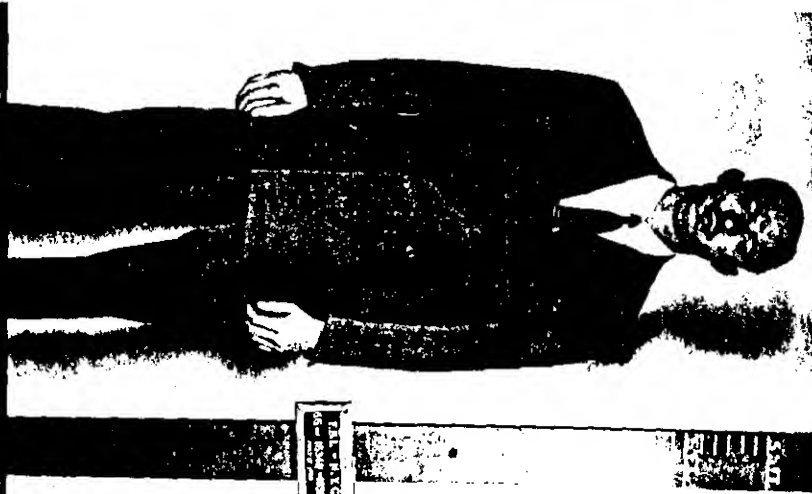
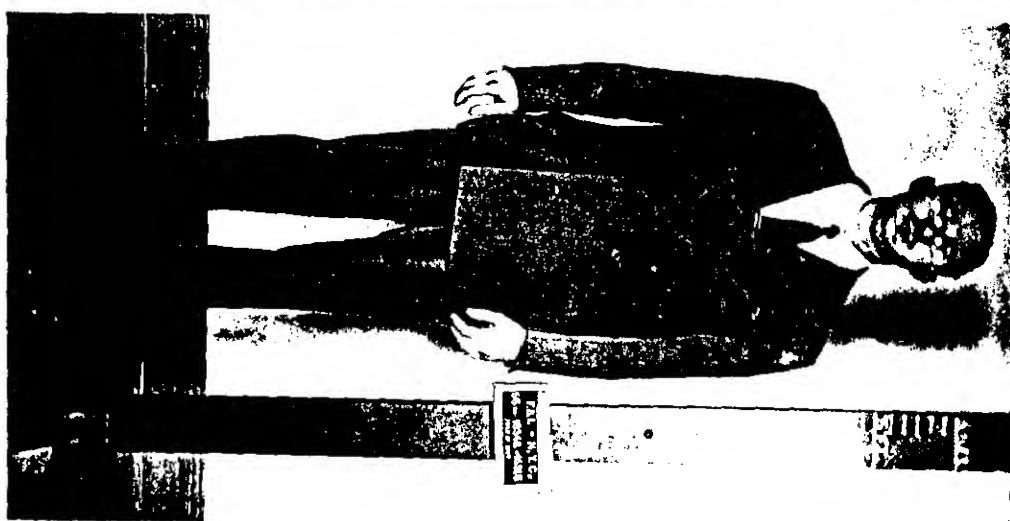
Eyes - brown

Hair - dark brown (appears to be off-shade of brown, possibly bleached.)

Scars - 1" scar center of chest

Marital status - common law wife-claims common law divorce.

Occupation - aeronautical research scientist.



EDERS

JULIUS ROSENBERG

Born - 5/2/13 NYC
Height - 5'10"
Weight - 150
Eyes - Gray Green
Hair - dark blonde
Wife - Ethel Greenglass
Children - 2 boys.

JULIUS ROSENBERG

Born - 5/2/18 NYC
Height - 5'10"
Weight - 150
Eyes - gray green
Hair - dark blonde
Wife - Ethel Greenglass
Children - 2 boys.

JULIUS ROSENBERG

M
5/2/18 NYC 5'10"
160
dark blonde gray green
Ethel Greenglass
children - 2 boys.

RUSSELL MC NUTT
RUSSELL ALTON MC NUTT

Born - 5/21/14; Ia Cogne, Kan.
Height - 5'8 1/2"
Weight - 165
Eyes - brown
Hair - brown
Complexion - ruddy
Married
Wife - Rose Diamond McNutt
Child - Ronda, age 7 yrs.
Occupation - Civil Engineer



OST J. TAKAKI

ght - 5'8"
ght - 140
- black
ried
- Vivian Glassman
ress - 131 E 7th St NYC
Apt 4A
loyed - Cooper Union
Institute
- 33-34

Born - 5/2/13 NYC
Height - 5'10"
Weight - 160
Eyes - Gray Green
Hair - dark blonde
Wife - Ethel Greenglass
Children - 2 boys.

Born - 5/2/18 NYC
Height - 5'10"
Weight - 160
Eyes - Gray Green
Hair - dark blonde
Wife - Ethel Greenglass
Children - 2 boys.

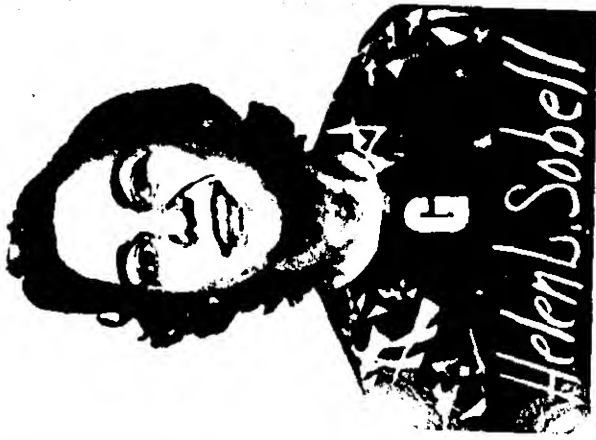
Born - 5/2/18 NYC
Height - 5'10"
Weight - 160
Eyes - Gray Green
Hair - dark blonde
Wife - Ethel Greenglass
Children - 2 boys.

WM. PERL AKA
WM. MUTTERPERL

born - 10/1/13 NYC
Height - 6'3"
Weight - 175
Age - 30
Hair - dark brown (appears to
be off-shade of brown,
possibly blondish)
Scars - 1" scar center of chest
Marital status - common law wife -
divorced
Occupation - research and research
scientist

MORTON SOBELL

Morton Sobell



ALICE ROSE BLOOM

ETHEL ROSENBERG

Born - 9/28/15 NYC
Weight - 120
Height - 5'2 1/2"
Build - medium
Hair - black
Complexion - fair
Occupation - housewife
Married
Husband - Julius Rosenberg
Children - 2 boys.

NY 100-111111-111111

ETHEL ROSENBERG

Born - 9/28/15 NYC
Weight - 120
Height - 5'2 1/2"
Build - medium
Hair - black
Complexion - fair
Occupation - housewife
Married
Husband - Julius Rosenberg
Children - 2 boys.

NY 100-111111-111111

